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Connecticut College

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# CONN CENSUS



Vol. 45—No. 14

New London, Connecticut, Thursday, March 10, 1960

10c per copy

## Renee Cappellini '60 Wins Woodrow Wilson Fellowship

Renee Cappellini '60 has recently been announced a winner in the Woodrow Wilson Fellowship competition. As a winner Renee will be able to spend one year at the graduate school of her choice. Full tuition and living expenses will be paid. The Fellowship requests that a winner will give serious thought to college teaching.

The Woodrow Wilson Fellowship competition is held annually for students nominated by their college or university. Renee is one of 1200 winners chosen from the this year; she was selected to enter the contest by the English Department.

Renee hopes to do her graduate work at Radcliffe next year and is looking forward especially to studying Medieval Philosophy. She has been an English major here, with special emphasis on medieval studies. Her immediate plan after graduate school is teaching at the college level in a position where she can continue her studies.

Born in Alexandria, Louisiana, and presently a resident of Cleveland, Ohio, Renee came to Connecticut as a transfer student from Georgetown Visitation Junior College last year.

Her special outside interest is the theater and while at Connect-

icut she has been active in Wig and Candle, holding parts in college and class plays. She has also written for ConnCensus and is on the Dean's List.

Her recent summer activities include a trip to Puerto Rico, and



RENEE CAPPELLINI

last summer she studied metaphysics at John Carroll University in Cleveland.

## Reverend Buttrick IRC Will Sponsor Conference To Deliver Sermon On Critical Areas in Africa

### At Sunday Vespers

Guest speaker at the Vesper Service, Sunday, March 13, at 7 p.m. in Harkness Chapel will be the Reverend George A. Buttrick, Preacher to the University at Harvard.

Born and educated in England, Dr. Buttrick graduated from the Victoria University in Manchester with honors in Philosophy. All his ministry has been in America and he has held pastorates in Illinois, Vermont, and New York, before becoming Preacher to the University and Plummer Professor of Christian Morals at Harvard in 1955. Dr. Buttrick expects to retire from Harvard in June, 1960, after which he will spend a year as Harry Emerson Fosdick Visiting Professor at Union Theological Seminary in New York.

Dr. Buttrick is the author of many books including *The Parables of Jesus, The Christian Fact and Modern Doubt, Prayer, Christ and Man's Dilemma, So We Believe, So We Pray, Faith and Education, and Sermons Preached in a University Church*. He is General Editor of *The Interpreter's Bible*, a twelve-volume commentary on the Holy Scriptures, and of a projected *Interpreter's Dictionary of the Bible*.



MISS MARJORIE DILLEY

During the week of March 14 the International Relations Club will sponsor an African Conference on campus. The topic will be *British East and West Africa*. The conference represents the importance IRC has seen in the critical area of Africa today and the interest the club has tried to stimulate on campus. Africa has long been a growing center of activity and importance in world affairs, but it is only in the last few years that the rest of the world has begun to recognize her potential and her significance. Too many people know too little about Africa. IRC, therefore, hopes that by presenting this program of speakers and exhibits we can all become better informed about this vital area of the world. Since the entire African continent can not be sufficiently dealt with in such a limited time, IRC has sought to narrow the field of discussion as is evidenced by the conference title.

On Wednesday, March 16, Mr. Mallam Isa S. Wali, the Acting Nigerian Senior Secretary of the Nigeria Office, Washington, D. C., will speak on *Nigeria in Palmer Auditorium* from 4:20 to 5:10 p.m. Mr. Wali is a Nigerian and has worked closely with the administrators of his country. Nigeria in West Africa is of special interest at this time because she will receive her independence from her British overseers on October 1 of this year.

Mr. Wali had led an active governmental life in Nigeria before he came to the Nigeria Office in Washington in June of 1958. He was educated at the Kwaru Elementary School, the Kana Middle School and the Islamic Law School in Kano. By 1947 he was working in the Northern Secretariat. In 1951, Mr. Wali was translator and interpreter for the bilingual Regional Legislature in Kaduna and became Administrative Assistant that same year. In 1955 he had become Clerk Assistant. During 1955-56 he was attached to the British Houses of Parliament for the study of Parliamentary Procedure. From April to August of 1956 he was Acting Clerk to the Legislature of Northern Nigeria and became Assistant Secretary of External Affairs in May of 1958. In June he came to Washington.

From his experience Mr. Wali has first hand knowledge of the

growing pains and hopes of Nigeria and will be a most enlightening speaker.

At 6:00 p.m. that evening a dinner is to be held at Freeman House for Mr. Wali and invited guests. There will, however, be coffee and discussion with the speaker in Freeman living room at 6:45 p.m. to which everyone is cordially invited.

On Friday, March 18, 1960, the second half of the conference will take place. At 4:20 p.m. on that day, in the Palmer Room of the Library, Miss Marjorie R. Dilley, Professor and Chairman of the Government Department of Connecticut College, will speak on *British East African Politics*. Miss Dilley is widely known as a scholar of East African studies through her book *British Policy in Kenya Colony* and is the recipient of an International Educational Exchange Grant awarded by the State Department of the United States. During the academic year 1959 Miss Dilley was in Africa as visiting Professor of Government at Makerere College in Kampala, Uganda. Makerere College, the only institution of higher education in British East Africa, an affiliation of the University of London, requested the appointment of an American political scientist to introduce American studies there. The college is multi-racial and draws students from the African, Indian and European communities of the three British territories, Kenya, Tanganyika and Uganda.

It will be remembered that earlier this year Miss Dilley gave the sixteenth Henry Wells Lawrence Memorial Lecture and spoke about her academic year in East Africa.

On March 18 the college community will have an opportunity to hear a broader application of Miss Dilley's knowledge and experience in African Studies . . . an opportunity its members should not miss.

That evening at 6:00 p.m. there will be a dinner for Miss Dilley and invited guests at Katharine Blunt House and at 6:45 Miss Dilley will show slides of Africa and entertain discussion in Katharine Blunt living room.

As preparation for benefiting most by the two fine speakers we are to hear, IRC with the much appreciated aid of interested faculty members has arranged for an African Exhibit in Palmer Library. Books, pamphlets and photographs will be displayed and a general reference list of pertinent books will be made available to students. A bibliography sheet will be found in every dormitory. As a matter of general interest African "Objets d'art" will also be exhibited. This has been made possible by the loan of articles by Miss Dilley, Miss Holborn, Miss Miller, and Mr. Palmer.

The IRC has worked hard to bring to campus an interesting topic discussed by knowledgeable and competent speakers. Every opportunity is being offered to student competent speakers. Every opportunity is being offered to each student to make use of this occasion.

## College Radio Observes Tenth Anniversary; New Sound Broadcasting to Start March 14

WCNI, the local campus station, licensed in 1950 by the Federal Government, is introducing a new sound. Conversion from the college power plant to City of New London power sources two years ago drained the signal of WCNI, which broadcasts at 620 kc. from the Palmer Radio Room in the Auditorium. Complaints from listeners about their inability to receive the station brought to the attention of the Radio Club the need of a more effective broadcasting system. Various innovations, such as conversion to the bell system use of interior and exterior aerials for dormitories, were suggested by Mr. Clayton W. Howard, the college technician. After a visit to the radio station at the University of Connecticut by Mrs. Josephine Ray, faculty advisor to our Radio Club, accompanied by Nancy Seip, President of WCNI, Marion Stafford, a member of the announcers staff, and Mr. Howard, and a subsequent comparative visit to the Yale University Radio Stations by Randie Whitman, President of WNLC, it was revealed that the best solution would be to build several amplifiers. However, insufficient funds prevented the adoption of this system utilized by most universities.

Mr. Howard has recently developed an adequate system of broadcasting through the use of the telephone cables between dorms and a special converting box which he has built himself. At present this box is located in the basement of Smith-Burdick and provides excellent reception for the East side of campus. In one week a second amplifier will be placed in the basement of Knowlton to improve the reception of the West side of campus, which is



Anne Shaw '63, left, New President of WNLC, and Nancy Seip '61, right, Former President of WCNI.

not receiving a strong signal now.

The purpose of WCNI is to be of service to the entire college community, faculty and students, by presenting a wide variety of programming. Students' work in English, history, sociology, science, and music as well as speeches of faculty members, exchange students, and guests to the college can be presented on the air. WCNI hopes to broadcast live an HONCI court session, meetings of the House of Representatives, discussions by the Cabinet, and several of the get-togethers of the newly-formed faculty-student groups. Besides developing the above ideas, station WCNI would like to establish regular

Disc Jockey programs as well as local talent programs both musical and dramatic.

### Two Radio Stations

The Radio Club has two outlets for its programs: the campus station WCNI and a fifteen minute taped radio program called the College Student Hour. The latter program is presented over station WNLC, New London at 9:15 Wednesday evenings. Programs prepared for WNLC will also be presented over WCNI.

### Practice Sessions Offered

Since the aim of the Radio Club is to give to everyone on campus an opportunity for artistic expression and a chance to learn the techniques of preparing and pre-

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## Lost Paradise

Thinking of probation—we wonder how much an imposed isolation has a beneficial effect on a student—actually, wonder how much it is founded on those principles which can best help a student in academic difficulty—the fact remains clear that such difficulties are caused in most cases, not by a lack of ability to cope with the work, but from a lack of desire—yet such lack of desire can be caused by extra-curricular activities,—we are more concerned with those who are just plain bored and think that perhaps a policy of isolation is not advantageous—restriction offers no incentive for a student to study—she should rather be allowed or induced to channel interests into one area where they are most active, and discourage those excess activities which lie outside this area—you cannot simply turn a girl into one particular phase of college life where her interest has been clearly unmanifested, and expect a sudden awakening of interest—a change for the better academically is not an overnight phenomenon—it requires a self-preparation by the party involved—this is the sort of process that is most difficult when one remains restricted—brooding on academics and difficulties do not make for a good mental attitude—this is partially because the student feels that this is all that she is expected to do—even more, that is all that she is allowed to do—the self-analysis is not to be confused with self-preparation—the latter requires perspective (a difficult enough thing to achieve while keeping pace with the work; impossible to attain when forced into one channel which does not relax itself)—still, it is not unfair to say, we think that the mental effect is the worst thing about this isolation—it adds depression to a sense of failure and self-deceit—it forms a deadly combination with the effects of not doing well—it makes us wonder just how many people succeed in overcoming probation by a genuine interest in their work, and how many are merely trying to prove to others from a feeling of desperation that she is capable of success—we wonder too though not much which motivation is best for the individual and which should be cultivated by more leniency in vital areas and perhaps with more special consideration of individual cases—J.E.M.

## Junior And Senior Compet Plays Reviewed

by Irwin C. Lieb

The Seniors put on the second act of Saroyan's *Cave Dwellers* for their Competition Play. The Juniors did *The Bald Soprano* by Ionesco. The Senior play was better than the Junior one: for though the Seniors faltered more and in more ways than the Juniors did, they tried for harder things, and even with their failures, what they did was, as theater, a more interesting.

*The Bald Soprano* is a harder play to do than the Juniors made it seem. They played it for its first effect, as if it did not ask far more. They did a satirical, accent play. The principals, for them, only needed accents for their parts. They did not need character, for that is where the satire is: in the frozen faces and accent speech, in the mere surfaces without humane or human character underneath. To have the play go well, as it very clearly did, the Juniors chose four strong voices of complimentary pitch, and moved the talk through a fast, compelling pace. They did something more as well. But for all their energy, they could not save the play. It was dull and pallid, far too long, a bore from the middle to the end.

For Frenchmen, or for others who live close to Englishmen, *The Bald Soprano* might seem no end of fun. For us, the fun runs short too soon. But since there is hardly more than surface on which the funniness is played, the play is a sounding tableau in which we take no part. It is really not a play at all. It is merely there, as seen and heard; we can not enter it. It makes us fourth wall to a stage, and that is not enough for a play or audience.

The four principals are two men and two women. They sit and move from chair to chair, well forward on a short, cleverly and simply decorated stage. Neither the men nor women has a sex or character. Their faces never change. They never speak

to but just speak after one another; so the players say out their lines and don't need to answer lines or prepare those that are to come. There is one line, then another, and so on through. There is no end, or no beginning. The talk is a cycle without meaning; it has no rhythms, expectations, consequences, recurrences—nothing with which to carry its passive audience.

Miss Jane Mills, Miss Gay Nathan, Miss Dorothy Hearn, and Miss Ina Zeltner play the principals. They all did their parts well; they sat still through long silences, spoke firmly and stonily without a change of face, were not put off by the laughter they caused in the audience, and they made their slightly mannered moves most unobtrusively. Their pace, their response to the skilled direction, was exceptionally good. Of the four parts, though, the women's roles, Miss Mills, Miss Hearn, stood out; I think that was because they, and not the men, could texture their roles vocally.

There were two other parts, the maid and the fire chief. Miss lush and totter dangerous, and Miss Jill Dargeon was steady in the job of putting fires out. These parts are somewhat thicker than the principals. The maid and fire chief have jobs; they are not all sophisticate. They feel and want and do things. Their expressions change, they talk to one another, and they move across and through the stage. At two places, where it seems he knew how closed out we were, Ionesco has the maid address the audience. But by then things had gone too far. The thing upon the stage was practically a flat. Miss Zamborsky's warmth could not dimension it; and there was no fire for Miss Dargeon to put out.

That's the piece—no depth, no fire within, and while it is slick and seeming fun, it really is a horror piece. But the horror did not come out. That was the signal failure of the play. The va-

cancies of the persons on the stage should have horrified us. But they did not do that. We were just cued to laugh at them. And though the Juniors tried to make the parts all surface, they did not make them surfaces enough. We should have been made to feel that there were no persons in the play at all. The vacancies of the persons were too tied to the players on the stage. Attempts to free them were made, all right—in the changing faces, in the blacks and whites. But those attempts did not do enough. There should have been more—with makeup more bizarre, arms and legs held aschew, moved puppet-like and falsely, and with colored spots and backlights changed crazily, to match the measure of the crazy, sounding time. As it was, the Juniors let it play too flat. They played it much too narrowly. They tried to stop us at the cleverness, and not go through to show the horror that was there. The play was more sophisticated than they knew. They put their thrust on lines and pace; they did that very well. But, finally, what they did was too thin for excellence.

The Seniors undertook the world. They did a second act, and had to bind us with one part of a long and rambling play. Part of the slowness at the start was owed to that, to our having to catch up to where they were. Then too, they played through the whole depth of the stage, with long exits and entrances, with lines and speeches said from well back and from the side of stage. That takes a lot of nerve. The Seniors were up to it. In the act they did, they tried for everything. They played a range of ages, old and young; they had to catch the differences in sex; there was a boy, a man at turning age, and an old moralist; there was a girl, a woman in her motherhood, and a woman wised in age. They played a range of themes: love and loneliness, sac-

See "Competts"—Page 3

## BRIDGE BANTER



The following samples of hands are concerned with opening leads.

1. You are West with: S: K 8 6 3 2; H: 6; D: 6 4 3 2; C: J 9 4

The bidding has been: South—1 Diamond, West—pass, North—1 Spade, and East—2 Hearts. In the second round South—2 No Trump, West—pass, North—3 No Trump, and East—Double. Every-one passes in the third round. What is your opening lead?

6 of Hearts. When your partner has bid a suit and has doubled a final No Trump contract, you are required to lead your partner's suit. If you had bid a suit and your partner had not doubled the contract, you are requested to lead your suit.

2. You are North with: S: 6 3 2; H: J 10 8 4; D: 9 8 4; C: 9 8 7

The bidding has been: West—1 Spade, North—pass, East—2 Clubs, South—pass. In the second round South bid 2 Hearts, North passed, East bid 3 Spades, and South passed. In the third round:

West—5 Club, North—pass, East—6 Clubs, South—double. Every-one passed in the fourth round. What is your opening lead?

10 of Clubs. Doubling a slam by the player who does not have the lead is for the purpose of directing leads. Against a suit slam, your partner's double calls for the first suit bid by the dummy. If dummy has nothing but trump, then lead the first bid by the declarer.

3. You are South and have: S: 9 7; H: A Q 10 9; D: A K J 9 4; C: A 8

The bidding is as follows: South—1 Diamond, West—pass, North—1 Spade, East—pass. What is your next bid?

2 Hearts. A jump bid is not necessary. A bid of 2 Hearts makes it possible for your partner to return to your first suit at the two level. Therefore, you are promising your partner a very strong hand containing about 19 points. M.L.

## Sideline Sneakers



On campus, sports competition is going on at the inter-class level. Badminton, basketball, bowling and volleyball are available for our class-minded athletes, and the games provide interest and a chance for the spectators to yell without disturbing some near-by studier. Winners, clubs and honor teams will be announced at the A. A. Winter Coffee, an event which should be on everyone's social calendar. The coffee is being held in Crozier-Williams, Thursday, March 17.

Saturday, March 19, A. A. will join with Service League in entertaining about thirty children from Learned House. Tentative plans now call for games in the gymnasium in the early afternoon followed by swimming and refreshments. Both A. A. and Service League are anxious to have interested volunteers help during the afternoon.

Last week was a time for change in the A. A. council. The council voted affirmatively on the motion of Linda Marean that Sailing Club, which has reduced in size considerably since its formation, should be taken into A. A. as a sport, rather than an Auxiliary Club. The same sailing activities that have been offered in the past will continue to be offered under the auspices

of a sport head, instead of Sailing Club officers. The other change was, of course, that Paula Parker has taken over the presidency of A. A. The new council is being chosen by the old council this week, so I will take advantage of my last article to applaud Weezie Lane, and her vice-president Frankie Gilmore, for the fine job they have done with the Athletic Association this year, and to wish Paula and her council the best of luck.

## Flick Out

**GARDE**  
Ends Tuesday, March 15  
On the Beach  
Gregory Peck  
Ava Gardner  
Fred Astaire  
Wed., March 16-Sat., March 19  
Once More With Feeling  
Yul Brynner  
Kay Kendall

**CAPITOL**  
Ends Saturday, March 12  
A Woman Like Satan  
Brigitte Bardot  
The Gypsy and the Gentleman  
Malina Mercouri  
Sun., March 13-Tues., March 15  
Ulysses  
Kirk Douglas  
The Train from Gun Hill  
Kirk Douglas  
Coming  
The Last Voyage

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EVERYTHING—FOR MILES ALL AROUND—  
CLOSED! BUT CLASSES MUST GO ON!



**Compets**

(Continued from Page Two)

rifice, despair; heritage, destruction, trust, hope, and hopelessness. While the script itself sometimes caught feeling in a simple shallow way, the Seniors made the sentiment deep enough to stay within the play.

Renee Capellini played King; Nancy Donohue was Queen. Both of them were excellent. Miss Cappellini began somewhat slowly, and had some trouble with her walk and voice. But somehow, I don't know how, after not very long, Miss Cappellini brought us upon the stage. She lost us now and then, in the 'Damn me, damn me speech,' for one. But in the 'Name the child speech' and in her closing lines, Miss Cappellini was really fine. Those lines, contrived the way they are, are very hard to say. They could have been a beggar's cloying speech. Miss Cappellini did them simply, with dignity and grace. Miss Donohue knows how to move and sit and talk. She kept that stage from being far too big; and in her part, she had and used the chance to move our

eyes to different places on the stage. Her voice is good, and forward too; its grain is good illusion for the tired strength Queen seemed to feel. The stage center speech in this second scene was masterful. And while all this was in itself so fine, the thing Miss Donohue did best of all was done with and for the other, less rounded roles: she bound, and through her performance held, the other parts together; she made them, as they moved through her, parts within a single play.

Miss Edee Chase played the father. She did it directly, openly, without timidity, and with a good feel for fun. Her part is strange though; with love for her bear, but very little love, it seems, for the wife and child. I'm not sure what that part should be: I'm not sure how much Saroyan, or how much Miss Chase have failed. There is failure somewhere there—though, as far as I could see, in all the things she did, Miss Chase was good, and gave her part a center that was strong.

Miss Sue Ryder played the hard to be a bear. The tempta-

bear. She did it well, and it is tions are enormous. You are a hidden person on the stage, and you can overdo a bear quite easily. I think Miss Ryder was fine, restrained. She did the bear so we could see how the man and bear were friends.

Miss Sue Strayer did the girl, and caught her delicacy. Miss Strayer's lines were ungainly because of their sentiment. To say them well, Miss Strayer had to define a character, without having her own young personality intrude. She managed that business reflectively, more successfully in the detachment than in the joy of a girl in love. Miss Pat Wertheim played the Duke, the aging mystical prize fighter. She had to catch the smooth but panic movements of a punchy athlete. Sometimes, as she tried for them, Miss Wertheim came near to parody.

See "Compets"—Page 4

GI 3-7395

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**SCIENCE**

Dr. Abraham Stolman, head of the Toxicology Laboratory of the State Department of Health, will speak on "How Science Can Solve Crime," Wednesday, March 16 at 7 p.m. in Crozier-Williams. This lecture is being sponsored by the Science Club.

**RELIGIOUS FELLOWSHIP**

The last in the series of Discussions sponsored by Religious Fellowship will be led by Mr. Warren Burns speaking on "Religion and Mental Health," Wednesday, March 16 at 7 p.m. in the Palmer Room of the Library.

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### Compets

(Continued from Page 3)

But then she saved it with her reposing Duke. There, in that, she was her best, and that was full and good. Miss Linnie Stallman was the Boss. She bossed quite well. She lunged and stalked in giant steps, and was not embarrassed by the rang of feeling her lines called on her to show. I don't know how she could have made the boss into a larger man. But the part needed that, for the boss did not take up space enough upon the stage to domi-

nate with destructiveness. Miss Cathy Warne played the non-speaking Mother. Miss Diana Basset was the Silent Boy. She walked well, and handled face and gesture to convey the sweetness of the Boy.

The achievement of the Seniors was that they made us part with in their play. An audience does not just sit in seats, removed, or if it does, the play or the actresses have not done well. The Seniors risked too much. They failed in lots of ways, but they, and not the Juniors, made a theater Friday night. The achievement, if not the prize, is very clearly theirs.

### Radio

(Continued from Page One)

senting radio programs, you are invited to participate in any phase of the Radio Club and to offer suggestions. Practice sessions for programming, publicity, announcing, and technical work will be offered on:

- Monday, March 14, 5:10-5:45
- Wednesday, March 16, 5:10-5:45
- Monday, March 21, 5:10-5:45
- Tuesday, March 22, 7:00-8:00
- Wednesday, March 23, 4:45-5:45
- 7:00-8:00

The practice sessions will be given in Room 202 of the Auditorium — the Palmer Radio Room. Also, each house president has been given a booklet for her dorm which provides more detailed information.

Please fill out any part of the box below and drop this form into the suggestion box found under the Radio Club bulletin board in Fanning.

**ON WCNI** I would like to hear . . . (Speaker, Musical Program, etc.)

I would be interested in:

- Disc Jockey  Publicity
- Announcer  Program-
- Technician ming

Please check all areas which interest you.

Name .....

Class .....

## Howard Mitchell, Grant Johannesen, To Appear Tuesday

Tuesday, March 15, at 8:00 p.m. the Connecticut College Concert Series will present the National Symphony Orchestra conducted by Howard Mitchell. The first half of the program includes Mozart's Overture to "The Magic Flute" and Grieg's Concerto in A Minor for piano and orchestra with soloist Grant Johannesen. The second half of the program includes Fetler's Contrasts for orchestra and Beethoven's Symphony No. 7 in A Major.

Piano virtuoso Johannesen has made repeated performances with the New York Philharmonic-Symphony, San Francisco, Boston, Cincinnati, Philadelphia, and many others. This distinguished young artist, born in Salt Lake City, of Norwegian descent, is a virtuoso of major proportions with stunning techniques and interpretive powers. "One of the younger pianists inheriting the mantles of Backhaus and Gieseking" comments the *San Francisco Call-Bulletin*. "Johannesen can be ranked among the major artists in his field. His technical mastery is comprehensive and impressive," declares the *New York Herald Tribune*.

## The 1 out of 20 that didn't get smoked



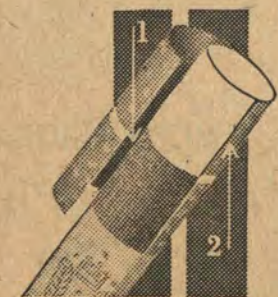
There's a lot of satisfaction in pointing out something good to a friend. That's why it often happens that one cigarette out of a pack of Dual Filter Tareytons never does get smoked.

People break it open to demonstrate its unique Dual Filter containing Activated Charcoal. They may not know why it works so well, but they do know this: It delivers far more than high filtration . . . it brings out the best taste of the best tobaccos—as no single filter can!

Try a pack of Tareytons. We believe the extra pleasure they bring will soon have you passing the good word to your friends.

#### HERE'S HOW THE DUAL FILTER DOES IT:

1. It combines a unique inner filter of ACTIVATED CHARCOAL . . . definitely proved to make the smoke of a cigarette mild and smooth . . .
2. with an efficient pure white outer filter. Together they bring you the real thing in mildness and fine tobacco taste!



## NEW DUAL FILTER Tareyton

Product of The American Tobacco Company "Tobacco is our middle name" © A. T. Co.

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